A 000 648 253 3
UC SOUTHERN REGIONAL LIBRARY FACILITY

Lampérez y Romea.

Cathedral of Burgos.

California
egional
acility

NA
5811
B8 L3
1917



THE LIBRARY
OF
SANTA BARBARA
COLLEGE OF
THE UNIVERSITY
OF CALIFORNIA

PRESENTED BY

MRS. DONALD BEAR


EX LIBRIS
IRENE BERNHARD
HOFFMANN
G+P

PRINTED FOR AMERICA
BY
THE HISPANIC SOCIETY OF AMERICA

ART IN SPAIN

UNDER THE PATRONAGE OF THE HISPANIC SOCIETY OF AMERICA

—

THE CATHEDRAL OF BURGOS

Forty eight illustrations, with text by

V. Lampérez y Romea

Professor of the High School of Architecture, Madrid

J. THOMAS B.

C. MALLORCA, 291 - BARCELONA

NA
811
B8 L3
1917
UNIVERSITY OF CALIFORNIA
SANTA BARBARA COLLEGE LIBRARY

THE CATHEDRAL OF BURGOS

THE chief monument of the capital of Castile is one of the most remarkable creations of that magnificent Gothic art, which, after so many vicissitudes and digressions, resulted in the thirteenth century in a style which is the synthesis and epitome of Christian mysticism and at the same time one of the most sublime conceptions of the human genius. The Cathedral of Burgos is even more than this, for the artists of every age have expended their enthusiasm and their inspiration upon it, and made it a museum of all the arts.

Alfonso VI, possessed several palaces at Burgos. Upon remodelling the dioceses of Castile, he made over these in order to erect a cathedral, this being done between 1075 and 1096. In this old romanesque church St. Ferdinand was married to Beatrice of Swabia by Bishop Maurice. The prelate travelled from Burgos to fetch the German princess and escort her to Spain. The impressions gained during his travels no doubt urged him to construct a new cathedral, vast and splendid. On June 20th, 1221, the King and the Bishop laid the first stone of the temple, which was used for public worship in 1230 (this does not prove that the whole edifice was completed but only the apse), and probably the thirteenth century was half gone when the keystones of the nave were placed in position. The definite completion of the work was delayed till the sixteenth century.

The identity of the architect is still a matter of doubt. The first architect mentioned in the archives is *Master Henry* who died in 1277, a man sufficiently famous since he also superintended the erection of the cathedral of Leon. But on comparing dates we find it difficult though not impossible to believe that he could have begun that of Burgos. Later we come across the names of Juan Pe-

rez (thirteenth century), Pedro Sanchez and Juan Sanchez de Molina (fourteenth century), Martin Fernandez, Hans (John) of Cologne-Simon of Cologne, (fifteenth century), and Francisco and Juan de Vallejo (sixteenth century).

The Cathedral of Burgos considered in its primitive and original form, belongs to the purest period of the Pointed or Gothic style. It is situated on the slope of a hill, the level of the northern part being in consequence much higher than that of the southern and western parts. It has three façades: the principal or west front is composed of a lower part pierced by three doors, which were robbed of all interest by a barbarous alteration in the 18th century, and by an upper body pierced by a rose window and surmounted by a traceried gal lery carrying statues, flanked by towers which terminate in the famous spires. The lateral façades are more simple, have beautiful sculptured doorways, and are surmounted by narrow galleries with statuary. The northern façade is known as the Coroneria, the southern as the Sarmental. In the north transept is a doorway in the Renaissance style, called the Pellejeria («Peltry» gate), the work of Master Francis of Cologne.

The plan of the cathedral is that characteristic of the great monastic and episcopal churches of the XIIIth century. It takes the form of a Latin cross, with a nave and aisles, a transept with chapels at each end (1), chancel or Capilla mayor, wich is isolated by an ambulatory, and nine chapels which open into this (2). The edifice was completed by a cloister to the right of the chancel, of which only a portion — and that much altered — now remains (the chapel of the Holy Christ and the Canons'Vestry). The nave and aisles are formed by the massive pillars and groined vaulting characteristic of the Gothic style. A triforium runs round the building above the aisles, and over this again we find tall windows with very simple stone traceries (the clerestory). The lower windows were very narrow, to judge from the only one remaining on the Epistle side.

The equilibrium of the fabric is sustained on the exterior by enormous arches which spring from very bold buttresses, in the manner characteristic of Gothic architecture.

In conclusion it may be said that the inspiring idea of the cathedral is to be found in the most substantial and primitive models of the French Gothic, while it remains free from the extravagances of which the later masters were guilty. Within its own style, the edif-

(1) Only the chapel on the Gospel side now remains.
(2) Two only of the original chapels now remain.

ice remains an original and suggestive work, differing in many of its elements from the standard types of the thirteenth century style on the other side of the Pyrenees (Amiens, Reims, Bourges, etc.)

The fourteenth century began. For reasons unknown, it was decided to build another cloister in an unusual position abutting on the east end of the cathedral. By taking advantage of the inequality of the site of the temple, it was raised to two storeys. Light is admitted to the interior through large openings with stone traceries; a graceful balustrade completes the whole. In the interior of the cloister are numerous arches adorned with a rich and varied foliage. Against the walls are large statues on corbels—among them is to be noted one of a king offering a wedding ring to a princess. Tradition has it that these are St. Ferdinand and Beatrice of Swabia; the critical prefer to see in them the effigies of Alfonso X and Doña Violante.

We enter the cloister from the cathedral through a magnificent gate. On the jambs are desings of the Annunciation and two patriarchs, on the tympanum, of the Baptism of Christ. The doors (15th century) are magnificent specimens of carving. Not without reason the illustrious Edmondo de Amicis wrote that this door was worthy, like that of the Baptistery at Florence, to be the entrance of Paradise.

To the 14th century belong also two great chapels which give onto the cloister. The larger, dedicated to St. Catharine, was constructed between 1316 and 1354 for the Chapter Hall, and is a very lofty apartment with a star-shaped dome. The bases of the pillars which back on the walls are carved with curious designs representing hunting scenes, Moorish kings doing homage to a Christian monarch, and loves or symbolical subjects. The costumes and arms are reproduced with a remarkable detail which lends the carvings great historical and documentary importance. From the eighteenth century onwards the chapel was used as a sacristy, for which reason it was fitted with the remarkable churrigueresque cabinet-work it now exhibits, the work of one Fray P. Martinez, a monk of Cerdeña.

The adjacent chapel, called the Corpus Christi, is contemporary with the former, though its features appear more ancient (3).

(3) On one of the walls is hung the famous Cid's Coffer, which according to tradition was given to the Jews as security for a loan, on the assurance that it was full of gold. It is a wooden chest of the XIII century, bound with iron, and used to contain the more precious documents of the catedral archives.

In the fourteenth century also took place the conversion of the old cloister into various chapels and offices, some of these, like the Holy Christ chapel and the Canons'Vestry, preserving the character of the old fabric, others, like the Rojas chapel, now called after St. John of Sahagun, being largely new work.

In the fifteenth century Gothic architecture, already in its decline, took on that rich character which earned for it the name of the Florid Style. Among those who introduced it into Castile was Master Hans of Cologne who was brought back to Spain by Bishop Don Alonso de Cartagena on his return from Bale where he had represented Castile at the council (1431). His first work was the chapel of his patron, adjacent to the Sarmental gate the architecture and decoration of this being simple enough. It contains the magnificent tomb of the bishop.

In 1442 Hans of Cologne was entrusted with the task of completing the towers. His work is sharply distinguished by the change of style. He closed up the highest row of windows, constructed the platforms and pinnacles, and raised the world-famed spires or steeples. Who can forbear to admire those light and graceful pyramids transparent as lace-work? In connexion with this work, in addition to the master's, the names of the two prelates by whose care it was accomplished, deserve to be recorded Don Alonso de Cartagenas by whom it was begun, and Don Luis de Acuña, who finished it.

Thenceforward, the cathedral of Burgos underwent ceaseless changes and renovations, continually enriched with chapels, reredos, tombs, ironwork, reliefs, and carvings by lords and prelates who strove to outdo each other in splendour and magnificence.

The chapel of the Conception, to the left of the nave, was founded by Don Luis de Acuña, and constructed betwen 1477 and 1488 probably by Hans of Cologne, though it was not completed by him.

Simon of Cologne, the son of Hans, demolished the old chapel of the ambulatory, and erected in its place the superb chapel now standing, called the Constable's Chapel because founded by the Constable of Castile. It was begun in 1482 and finished ten years later. The plan is octagonal; the windows are very high up, above a gallery, and below an elaborate dome, the ribs of which at their intersection form an open-work star a system afterwards adopted in other chapels in the cathedral and the district. The beauty of the sculptures which decorate the portal and the pillars within and the external façades render this chapel one of the most beautiful in Spain. The sacristy, somewhat later, brings us to the days of the Renaissance, to the sixteenth century.

To that period belong other famous features of the Cathedral. The most important is the lantern over the crossing. It is nearly certain that none was there till Don Luis de Acuña raised a tower which was under construction in 1502 according to the testimony of a traveller at that date; from which we may conclude that it was built on the plans of Simon of Cologne and according to his rich and characteristic architecture. On March 4th, 1539, it collapsed, with the pillars which upheld it. Only a year later was begun the construction of new pillars and a new lantern; in 1567 it was completed. The author, Juan de Vallejo, is justly entitled to renown. His work belongs to the Plateresque style, but only in its details, for the general design is Gothic, imitated perhaps from the unfortunate preceding work. From every point of view the dome, open work throughout, is surprising and admirable.

To the sixteenth century also belong the chapels of the Consolation or of Lerma, founded in 1530, and of Santiago and St. John Baptist, erected in 1524-1534, all three in the Gothic style with generous concessions to the Renaissance.

Three works of artistic importance, complementary to the architecture, deserve notice he stairway, the choir, and the altar screen. In the north transept a flight of steps runs down from the street level to the pavement of the church. It is a stairway of the «imperial» type, in the Renaissance style, and was made in 1519 by Diego de Silvo; the parapet in wrought and embossed iron is by the French master, Hilaire. The choir, placed in the middle of the nave in 1552, contains stalls carved with scenes from the life of Jesus and saints and a great variety of ornament. It is the work of Philip Viguerny, the famous Burgundian (4). By him also were the reliefs executed in 1498 for the screens between the altar and the ambulatory. These depict scenes from the life of Jesus, and are among the first manifestations in our country of the Renaissance style.

The sixteenth century closed and these works were the last of real artistic importance to be added to the cathedral. Additions were indeed made in the course of the seventeenth and eighteenth centuries (the chapels of the Annunciation and St. Henry, the new sacristy, and the choir screen) but these are more to be deplored than admired. The architectural history of the church of Burgos closes with the construction of St. Thecla's chapel, a strange churrigueresque

(4) The screen towards the chancel was added in the 17th century to close that side which up till then had been open.

affair, where everything is on a big scale—space, plaster, incoherent imagination.

* *

In every account of the cathedral of Burgos, a special chapter must be devoted to the works of art, sculptures, carvings, paintings, and metal work, which fill it and adorn it.

The first place must be given to the tombs, a numerous and splendid series, from the modest and almost forgotten sepulchre of the Infante Don Juan, son of the «Rey Sabio», to the bronze covering the remains of Bishop Peralta. Noticing only the most remarkable and imposing, we must mention among the Gothic, the tomb of Don Alfonso de Cartagena, with its huge recumbent statue, and the funeral arches of Villegas and Fuente-Pelayo in the florid style; among the Renaissance, the tomb of Acuña, a fine work of Diego de Silvo's; that of Lerma, robust and vigorous, by the Burgundian, — each in its own chapel; the sumptuous effigies of Don Pedro Hernández de Velasco and Doña María de Mendoza, designed for their tombs; the funeral arches of Don Diego de Santander in the cloister and of the Abbot of St. Quirce (Don Juan Ortega) in the chapel of Santiago, ostentatious and theatrical. And right in the centre of the choir, as though presiding over this congress of personages for whose ashes he had prepared so superb a mausoleum, is seen the statue now mutilated but once brilliant of Bishop Maurice — a remarkable example of a wooden statue overlaid with copper and enamel, very seldom to be met with among our artistic treasures of the 13th or 14th centuries.

Not less important and varied is the series of reredos. That above the high altar is a highly praised Renaissance work, but in a style somewhat exaggerated and pompous as might be expected from its period (1562-1580). Religious scenes in high relief are framed in a combination of the architectural orders. Charm is lent to the structure by gilding and inlay work, which dates from 1593 but is today a good deal tarnished. The designers were Rodrigo and Martin del Haya.

The Constable's Chapel has three reredos. The first on the Epistle side, is a masterpiece of Gothic art (which is also the style of architecture of the niches), crowned by an enormous baldacchino and containing several polychrome statues of great artistic merit. The middle reredos is in Renaissance style, the subject being the Presentation, the figures in which are vigorous and animated. The

third is of the same style but less important. The names of the designers are still unknown though attributions have been attempted.

In the chapel of St. Anne, an enormous reredos in a florid and filigreed Gothic style displays the genealogy of the Virgin on the mystical Tree of Jesse. It appears to be the work of the Spaniard, Diego de la Cruz, but its German character suggets the inspiration of a foreign artist, perhaps Simon of Cologne.

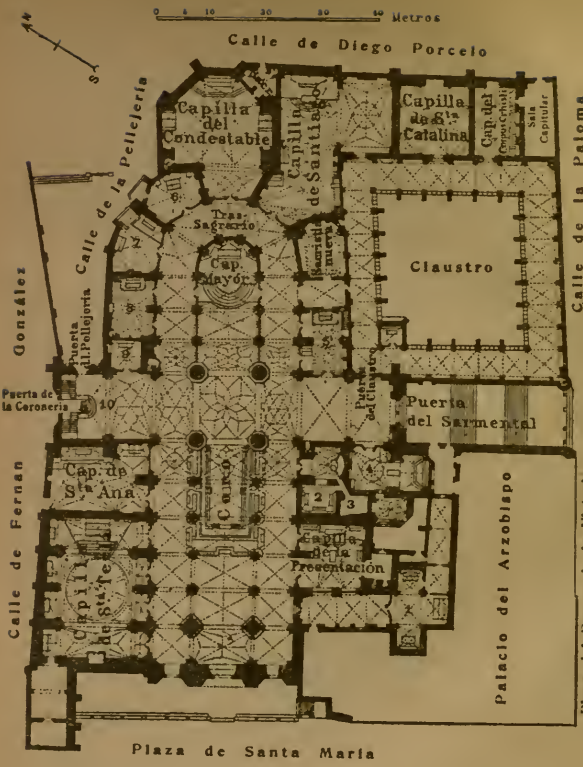
Though enormous and contorted, the churrigueresque reredos of St. Thecla is not without a certain merit. As much may be said of of the Santiago reredos, a specimen of the Spanish decadence, «Louis XV» style.

The metal work of the cathedral of Burgos includes, an interesting hammered railing in St. Anne's chapel and the lamp-brackets attached to the walls, of a singular type, worth placing in a museum-these in the Gothic style. In the architectural Renaissance style, where the iron takes the form of columns and the entablatures are of stone, are two rails beautifully ornamented, in the Lerma chapel, and that other splendid work of Cristobal Andino, in the Constable's chapel, famous in the annals of Spanish art — it is indeed a remarkable achievement, the most skilful forging and embossing combining in a semi-classical architectural design which is lightened by the most delicate details.

In comparison with this wealth of sculpture and metal-work, the painting in the Burgos cathedral is poor. There is little more to mention than a few interesting and pleasing pictures originally forming part of the fifteenth century reredos (now demolished), two triptychs of the Flemish school (in the Constable's chapel and the Chapter room), a Magdalen in the former chapel after the style of Da Vinci, a Virgin in the Lerma chapel, perhaps by Sebastian del Piombo, and a Christ by Mateo Cerezo in the Chapter Room.

Nor are the vestments and church jewellery of any importance. The treasury suffered in the troubles which convulsed Spain in the first half of the XIXth century. But let us forget this melancholy side of its history in the glories of the cathedral of Burgos.

Vicente Lampérez y Romea.



1. Capilla del Santísimo Cristo.
2. » de San Juan de Sahagún.
3. Relicario.
4. Capilla de la Visitación.
5. » de San Enrique.
6. Capilla de San Gregorio.
7. » de la Asunción.
8. » de la Natividad.
9. » de San Nicolás.
10. Escalera dorada.

LA CATEDRAL DE BURGOS

ES el monumento de la Caput Castellæ una de las más insignes hechuras de aquel magnífico arte gótico, que, tras muchos tanteos y vacilaciones, logró en el siglo XIII crear un estilo que es la síntesis y compendio del espiritualismo cristiano y al par, una de las creaciones más sublimes del ingenio humano. Y el monumento burgalés es algo más; porque allí vertieron los artistas de todas las épocas el caudal de sus entusiasmos y de su inspiración, haciéndolo museo de todas las artes.

Poseía Alfonso VI unos palacios en Burgos, y al refundir todas las diócesis castellanas, los cedió para levantar una catedral, obra llevada a efecto entre 1075 y 1096. En esta vieja iglesia románica celebró sus bodas Fernando el Santo con D.ª Beatriz de Suabia, bendecidas por el Obispo D. Mauricio. Acompañó éste en su venida a la Princesa alemana, yendo a buscarla desde Burgos; y sin duda las impresiones recibidas en este viaje, incitaron al Prelado a elevar otra nueva Catedral, amplia y magnífica. El 20 de Junio de 1221 el Rey y el Obispo colocaban la primera piedra del templo: en 1230 ya se celebraba culto en ella (sin que esto signifique la conclusión total, sino sólo la de la cabecera), y acaso mediaba el siglo XIII cuando se cerraban las bóvedas de la nave mayor. La conclusión total alcanzó los días del XVI.

Quien fuera el maestro autor del monumuento, es cosa no averiguada. El primero cuyo nombre figura en los archivos, es un *maestro Enrique,* muerto en 1277, y que debia ser insigne, por cuanto dirigió también la Catedral de León. Por cómputos de fechas se hace poco probable, aunque no imposible, que fuese quien comenzó la de Burgos. Después, se conocen los nombres de Juan Pérez, en el siglo

XIII, Pedro Sanchez y Juan Sanchez de Molina, en el XIV; Martín Fernandez, Hans (Juan) de Colonia, Simón de Colonia, en el XV, y Francisco de Colonia y Juan de Vallejo, en el XVI.

La Catedral de Burgos, considerada en su constitución primitiva y originaria, pertenece al estilo ojival o gótico en la época de mayor pureza y apogeo. Está emplazada en la ladera de un cerro, por lo cual, el nivel de la parte del Norte es mucho más elevado que el de las del Sur y Oeste. Tiene tres fachadas; la principal (Oeste), se compone de una zona baja en tres puertas, insignificantes hoy por una bárbara modificación del siglo XVIII; un gran cuerpo ocupado por una *rosa* y coronado por calada galería con estatuas entre las dos torres, terminadas por las célebres flechas o agujas. Las fachadas laterales, más sencillas, tienen hermosas puertas cuajadas de imaginería, y se coronan con sendas galerías con estatuas. La fachada del Norte se llama de la Coronería; la del Sur, del Sarmental. En un brazo del crucero se abre otra puerta, obra del maestro Francisco de Colonia, de estilo «Renacimiento», llamada de la Pellejería.

La disposición de la Catedral es la característica de las grandes iglesias monásticas y episcopales del siglo XII: forma de cruz latina, con tres naves en el *brazo mayor*, una sola en el del *crucero*, una capilla en cada brazo de esta (1); *capilla mayor*, formando la *cabecera*, rodeada de una nave *(la girola)*, en la que se abren nueve capillas (2). Completaban este conjunto un claustro, a la derecha del brazo mayor, o de los pies, del que sólo se conserva una parte, muy alterada (hoy capilla del Sto. Cristo y vestuario de canónigos). Las naves se componen de grandes pilares y bóvedas de *crucería* (o sea con nervios), características de la arquitectura ojival. En todo el perímetro se desarrolla, sobre la nave baja, una galería (el triforio) y sobre ella hay altas ventanas con muy sencillas tracerías de piedra. Las bajas fueron muy estrechas, como se ve en la única que llegó a nosotros, en el lado de la Epístola.

Para sostener el equilibrio de toda la construcción hay al exterior enormes arcos (llamados *arbotantes)* que se apoyan en contrafuertes muy salientes, formado ese conjunto que da el sello propio a la arquitectura ojival.

Resumiendo estas observaciones, puede decirse que la Catedral está inspirada en los ejemplares más sólidos y primitivos del gótico francés, *huyendo de los atrevimientos a que más tarde* se lanzaron los maestros. Dentro de aquel tipo, es la de Burgos una obra original y sugestiva, apartada en muchos de sus elementos del patrón

(1) Sólo existe la del lado del Evangelio.
(2) De las primitivas, sólo se conservan dos.

consagrado y general del estilo del siglo XIII allende el Pirineo (Amiens, Reims, Bourges, etc., etc.).

Comenzaba el siglo XIV. Por causas no sabidas, se acordó la construcción de otro claustro cercano a la cabecera de la Catedral, ocupando una posición inusitada. Aprovechóse el desnivelado emplazamiento del templo para hacerlo de dos pisos. Grandes ventanales con petrea tracería dan luz a los ámbitos interiores: calado antepecho termina airosamente el conjunto. En el interior del claustro alto hay numerosos arcos ornamentados con soberbia y variadísima flora. En los muros, grandes estatuas se yerguen sobre repisas; entre ellas, nótase la de un rey ofreciendo el anillo nupcial a una princesa. La tradición quiere que sean Fernando el Santo y Beatriz de Suabia; la crítica se inclina a creer en las efigies de Alfonso X y doña Violante.

Entrase en el claustro desde la Catedral, por magnífica puerta en cuyas jambas se representan la Anunciación y dos Patriarcas; en el tímpano, el Bautismo de Cristo. Las hojas del siglo XV son magníficos ejemplares de talla en madera. No sin razón escribió el insigne Edmundo d'Amicis que esta puerta era, con iguales títulos que la del Baptisterio de Florencia, digna de dar entrada al paraíso.

Al mismo siglo XIV pertenecen dos grandes capillas que en el claustro se abren. La mayor, llamada de Sta. Catalina, se construyó entre 1316 y 1354 para Sala Capitular, y es un altísimo compartimento, con bóveda estrellada. Los soportes de los pilares que están adosados a los muros, tienen curiosas escenas representativas de cacerías, homenajes de reyes moros a otro cristiano, y amores o escenas simbólicas. Es grande la minuciosidad en la reproducción de trajes y armas, por lo que aumenta su valor histórico e indumentario. Desde el siglo XVIII la capilla sirvió de sacristía, para lo cual se hizo la notable cajonería churrigueresca que hoy ostenta; labor de un Fr. P. Martínez, monje de Cerdeña.

La capilla contigua, llamada del Corpus Christi, es contemporánea de la anterior, aunque por sus caracteres parece más antigua (3).

Es también del siglo XIV la conversión del claustro viejo en capillas y dependencias, ya conservando su constitución primitiva, como en la hoy del Sto. Cristo y el vestuario, de canónigos, ya ha-

(3) En uno de sus muros está colgado el famoso Cofre del Cid, *del que la tradición cuenta que fué dado a los judíos en garantía de un préstamo, asegurando que contenía oro. Es un arca del siglo XIII, de madera con herrajes, y sirvió para guardar los más preciosos documentos del Archivo del Cabildo.*

ciendo en su recinto obra nueva, como la de los Rojas, hoy de San Juan de Sahagún.

En el siglo xv la arquitectura gótica, camino de la decadencia, adquirió la fastuosidad que le ha valido el nombre de *estilo florido*. Uno de sus introductores en Castilla fué el maestro Hans de Colonia, traído a España por el obispo D. Alonso de Cartagena, a su vuelta de Basilea, en cuyo Concilio representó a Castilla (1431). Su primera obra fué la capilla de su protector, contigua a la Puerta del Sarmental, sencilla todavía de arquitectura y de ornato. En ella se luce el magnífico sepulcro del Obispo.

En 1442 recibió Hans de Colonia el encargo de terminar las torres, inconclusas hasta entonces. Su obra, bien marcada por el cambio de estilo, consistió en cerrar el último cuerpo de ventanas, hacer las plataformas y remates y elevar las celebérrimas flechas o agujas. ¿Quién no ha admirado aquellas esbeltísimas y ligeras pirámides, caladas como encaje? En esta obra hay que unir al nombre del maestro, el de los dos prelados por cuyos cuidados se hizo, D. Alonso de Cartagena que la inició y D. Luis de Acuña que la remató.

Después, la Catedral de Burgos se transforma y altera, enriqueciéndose, en pugilato de suntuosidad y magnificencia de próceres y prelados, con capillas, retablos, sepulcros, rejas, relieves y tallas.

Fué D. Luis de Acuña el fundador de la capilla de la Concepción situada en el lado izquierdo de la nave, construída entre 1477 y 1488 probablemente por Hans de Colonia, aunque no concluída por él.

Simón de Colonia, hijo de Hans, demolió la antigua capilla del fondo de la girola para hacer la suntuosísima hoy existente, llamada del *Condestable*, por serlo de Castilla su fundador. Comenzóse después de 1482 y terminábase diez años más tarde: tiene planta octogonal con galería alta y cuerpo de luces elevadísimo, que cierra complicada bóveda, cuyos nervios forman en el centro una estrella calada: sistema que luego fué muy seguido en otras capillas de la Catedral y de la región. La belleza en las esculturas que decoran la portada y los pilares interiormente, y las fachadas exteriores, avaloran esta capilla, una de las más hermosas de España. La sacristía, algo posterior, nos trae a los días del «Renacimiento», en el siglo xvi.

A esta centuria pertenecen otras famosas obras de la Catedral: la más importante, es la linterna del crucero. Es casi seguro que no la hubo hasta que D. Luis de Acuña levantó *una torre* que se construía en 1502, según noticias de un viajero de esta fecha, por la cual se deduce que sería por trazas de Simón de Colonia y de su rica arquitectura característica. El 4 de Marzo de 1539 se derrumbó, con los pilares que la sostenían. Un año después, tan solo, comenzaba la

elevación de otros nuevos y de una nueva linterna; en 1567 estaba construída. El autor, Juan de Vallejo, merece justo renombre. Su obra pertenece al estilo llamado *plateresco*, aunque solo sea en los detalles, pues la composición general, es gótica, imitada acaso de la desgraciada obra anterior. La bóveda, totalmente calada, es sorprendente y admirable por todos conceptos.

Son también del siglo XVI las capillas de la Consolación, o de Lerma, fundada en 1530, y las de Santiago y San Juan Bautista, construídas en 1524 1534, las tres de estilo gótico con grandes concesiones al Renacimiento.

Obras de importancia artística, complementarias de las arquitectónicas, son estas tres: la escalera interior, el coro, el trasaltar. Una bellísima escalera salva en el brazo izquierdo del crucero la diferencia de nivel entre la calle alta y el pavimento de la iglesia. Es de las llamadas «imperiales», de estilo del Renacimiento y fué labrada en 1519 por Diego de Silvo: el antepecho de hierro forjado y repujado es del maestro francés Hilario. El coro, instalado en el centro de la nave en 1552, contiene una sillería tallada con escenas de la vida de Jesús, santos y variadísima ornamentación. Fué labrada por el famoso Felipe Viguerny, «El Borgoñón» (4). Del mismo son los relieves hechos en 1498, para cerrar el trasaltar, por el lado de la girola. Representan escenas de la Pasión de Jesús, y son una de las primeras manifestaciones en nuestro país del estilo «Renacimiento».

Con estas obras, y muerto el siglo XVI, se cierra el ciclo de las verdaderamente importantes y artísticas de la Catedral de Burgos. No dejaron en los XVII y XVIII de ejecutarse algunas (capillas de la Anunciación, de San Enrique, Sacristía nueva, trascoro), mas para lamentadas que para admiradas. Y, por fin, sirve de clausura a la historia del templo Burgalés, la capilla de Sta. Tecla, estupenda *máquina* churrigueresca, donde todo es grande: el espacio, el yeso empleado y la imaginación diaparatada.

* *

Capítulo especialísimo exigen en toda reseña de la Catedral de Burgos, las obras de arte escultóricas, de talla, pintura y forja, que la pueblan y magnifican.

Figuran en primera línea los sepulcros, en serie numerosa y expléndida, desde el modesto y casi olvidado del Infante D. Juan,

(4) La parte del testero fué añadida en el siglo XVII, para cerrar aquella parte, que estuvo abierta hasta entonces.



Vista general de la Catedral

Vue générale de la Cathédrale

General view of the Cathedral



Fachada principal

Façade principale

Principal façade



LAS TORRES — LES TOURS

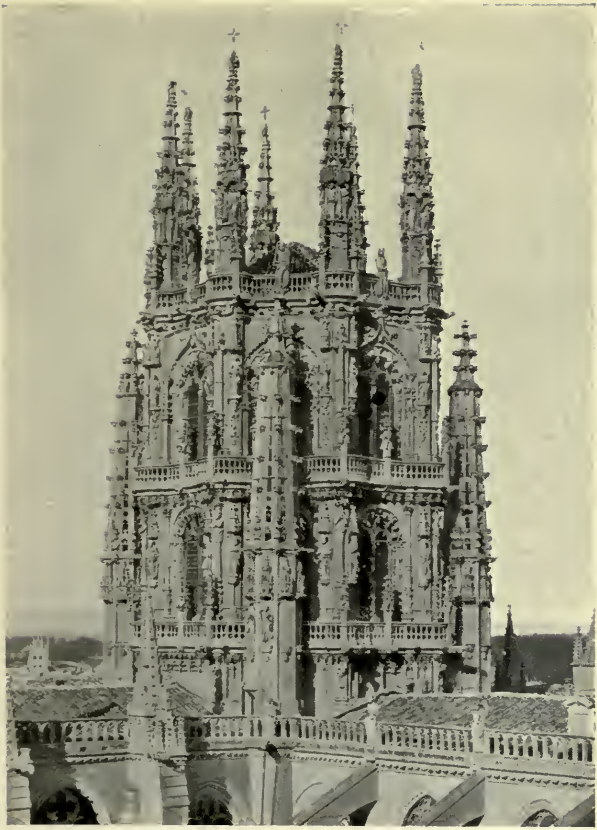
THE TOWERS



Una flecha

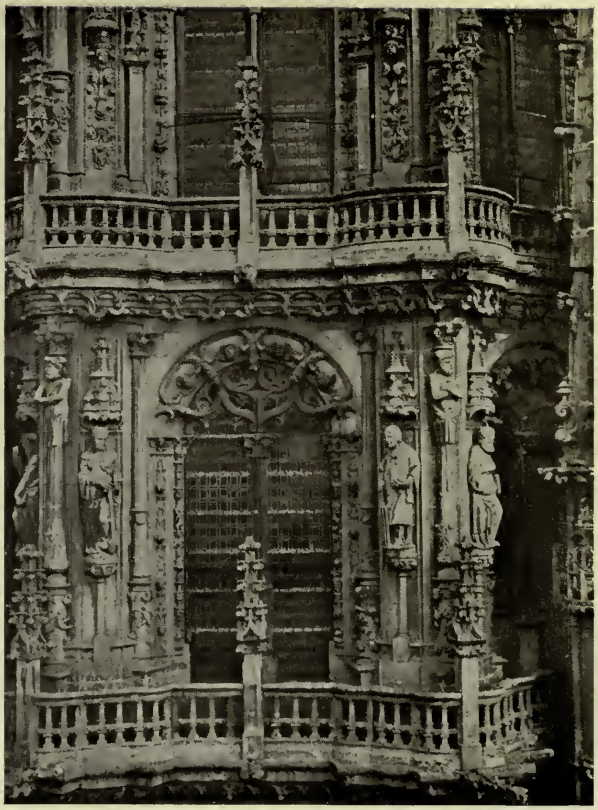
Une flèche

A Steeple



LINTERNA DEL CRUCERO — LANTERNE DU TRANSEPT

LANTERN OVER THE CROSSING



Linterna del crucero. Detalle del exterior

Lanterne du transept. Détail de l'extérieur

Lantern over the Crossing. Detail of the exterior view



Fachada del Sarmental — Façade du Sarmental — Sarmental Façade



PUERTA DEL SARMENTAL — PORTE DU SARMENTAL

SARMENTAL GATE



PUERTA DEL SARMENTAL. DETALLE — PORTE DU SARMENTAL. DÉTAIL
SARMENTAL GATE. DETAIL



VISTA PARCIAL DESDE LOS CLAUSTROS

VUE PARTIELLE DEPUIS LES CLOÎTRES

PARTIAL VIEW FROM THE CLOISTERS



Los claustros

The cloisters

Les cloîtres



Interior del claustro alto

Intérieur du cloître haut

Interior of the high Cloister



ARCÓN DEL SIGLO XIII, LLAMADO «EL COFRE DEL CID» COFFRE DU XIIIÈME SIÈCLE, APPELÉ «COFFRE DU CID»
TRUNK FROM XIII TH CENTURY CALLED «EL COFRE DEL CID»



PUERTA DEL CLAUSTRO — PORTE DU CLOÎTRE

DOOR OF CLOISTERS



NAVE MAYOR — GRANDE NEF

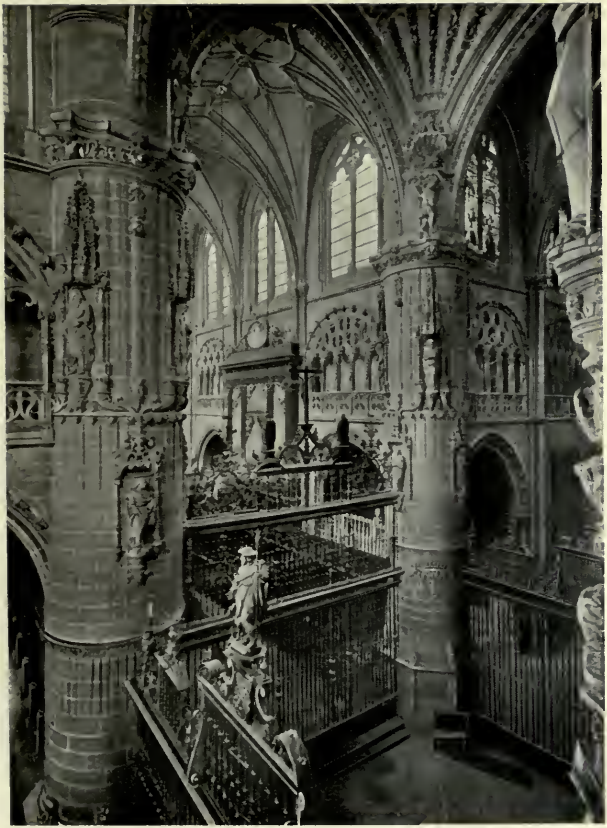
THE PRINCIPAL NAVE



NAVE DEL CRUCERO

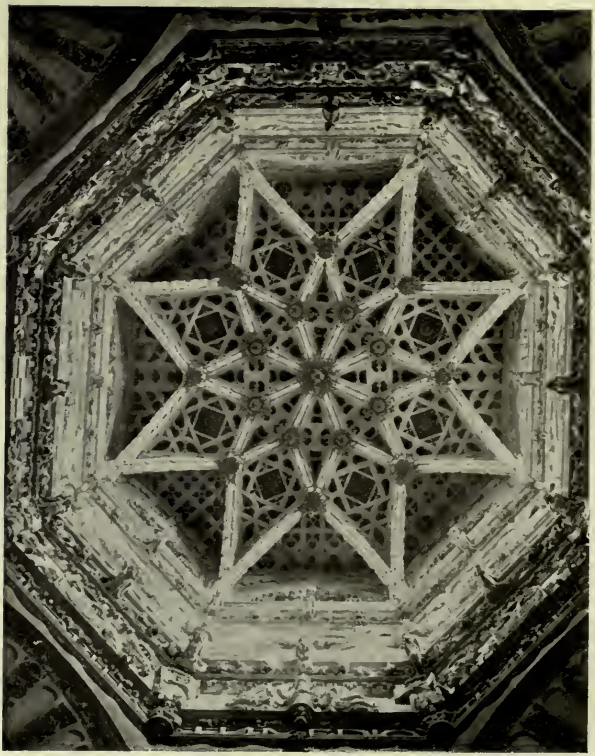
NEF DU TRANSEPT

NAVE OF THE CROSSING



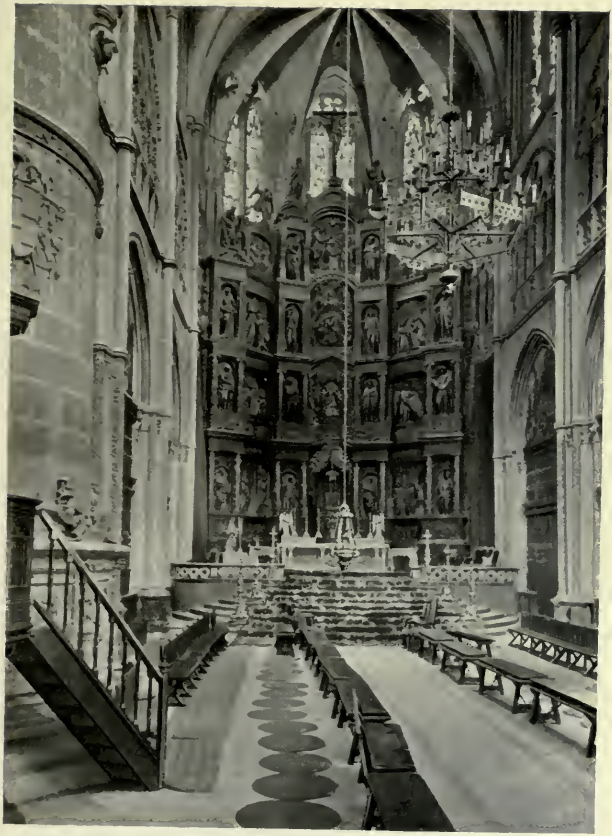
CRUCERO TRANSEPT

THE CROSSING



Bóveda del crucero — Voûte du transept

Central Dome in the Crossing



Retablo Mayor

Rétable majeur

Principal Reredos



Sepulcro de Cartagena

Sépulcre de Carthagène

Cartagena Sepulchre



Sepulcro de Cartagena — Sépulcre de Carthagène

Cartagena Sepulchre



El coro

The choir

Le chœur

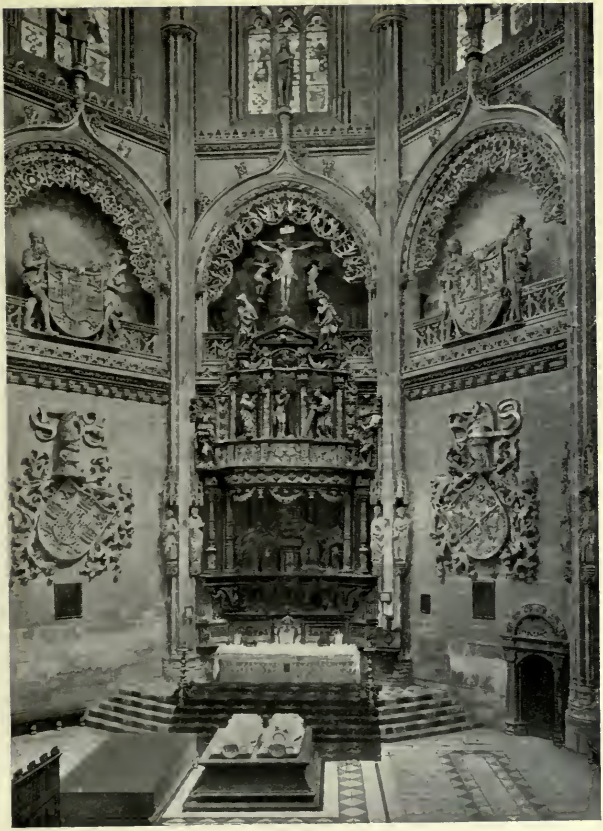


Ingreso a la Capilla del Condestable — Entrée a la Chapelle du Connétable

Entrance to the Constable's Chapel



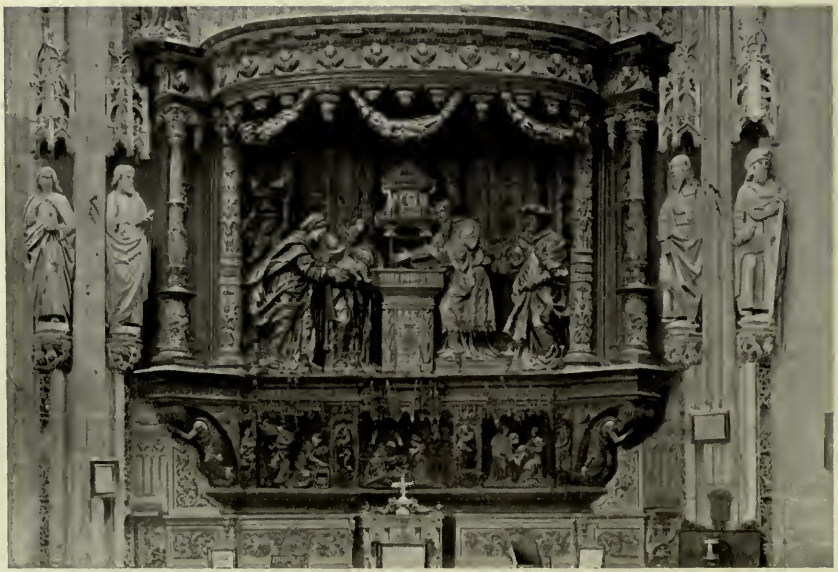
Capilla del Condestable. Chapelle du Connétable.
Detalle del ingreso Détail de l'entrée
Detail of the entrance to the Constable's Chapel



Interior de la Capilla del Condestable

Intérieur de la Chapelle du Connétable

Interior of the Constable's Chapel



Capilla del Condestable. Detalle del retablo Chapelle du Connétable. Détail du rétable

Schowing a detail of the reredos in the Constable's chapel



Interior de la Capilla del Condestable

Intérieur de la Chapelle du Connétable

Interior of the Constable's Chapel



Sepulcro de los Condestables

Sépulcre des Connétables

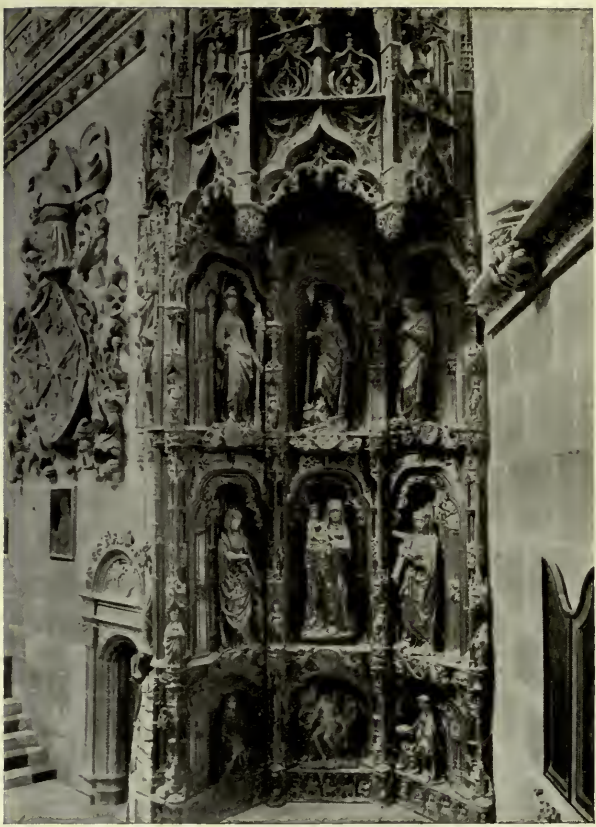
The Constable's Sepulchre



Bóveda de la Capilla del Condestable

Vôute de la Chapelle du Connétable

Dome of the Constable's Chapel



Capilla del Condestable.
Retablo lateral

Chapelle du Connétable.
Rétable Latéral

Lateral reredos in the Constable's Chapel



Capilla del Condestable.
Puerta de la Sacristía

Chapelle du Connétable.
Porte de la Sacristie

Constable's Chapel. Door of the Sacristy



Capilla del Condestable. «La Magdalena»

Chapelle du Connétable. «La Madeleine»

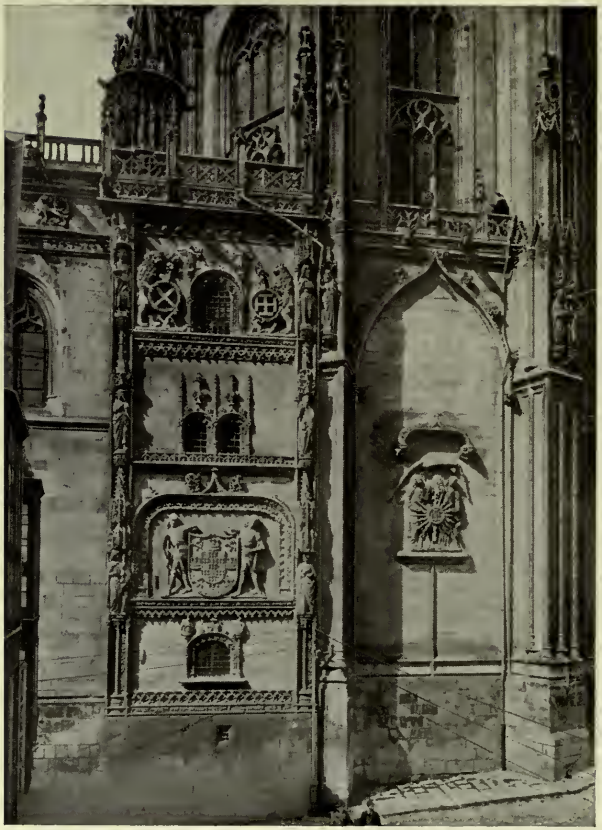
«La Magdalena» in the Constable's Chapel.



EXTERIOR DE LA CAPILLA DEL CONDESTABLE

EXTÉRIEUR DE LA CHAPELLE DU CONNÉTABLE

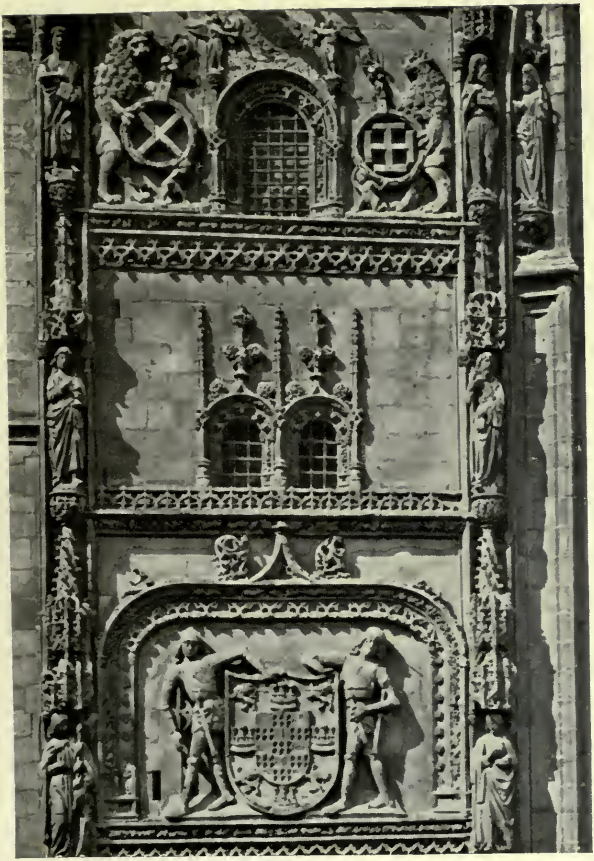
EXTERIOR OF THE CONSTABLE'S CHAPEL



Exterior de la Capilla del Condestable

Extérieur de la Chapelle du Connétable

Exterior of the Constable's Chapel



Detalle del exterior de la Capilla del Condestable

Détail de l'extérieur de la Chapelle du Connétable

Detail from the exterior of Constable's Chapel



Detalle del exterior de la Capilla del Condestable

Détail de l'extérieur de la Chapelle du Connétable

Detail from the exterior of Constable's Chapel



El Ábside

L'abside

The Apse



Girola — Déambulatoire

The circular corridor



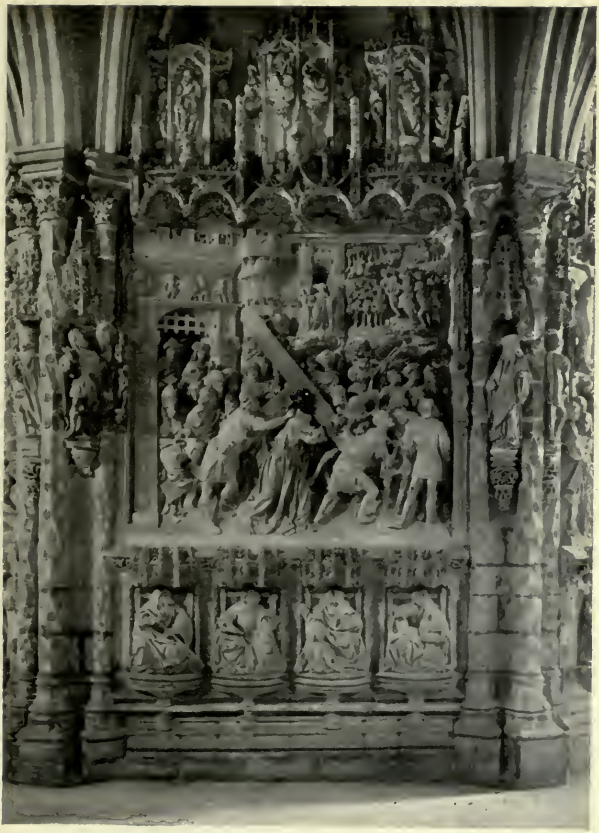
Girola — Déambulatoire

The circular corridor



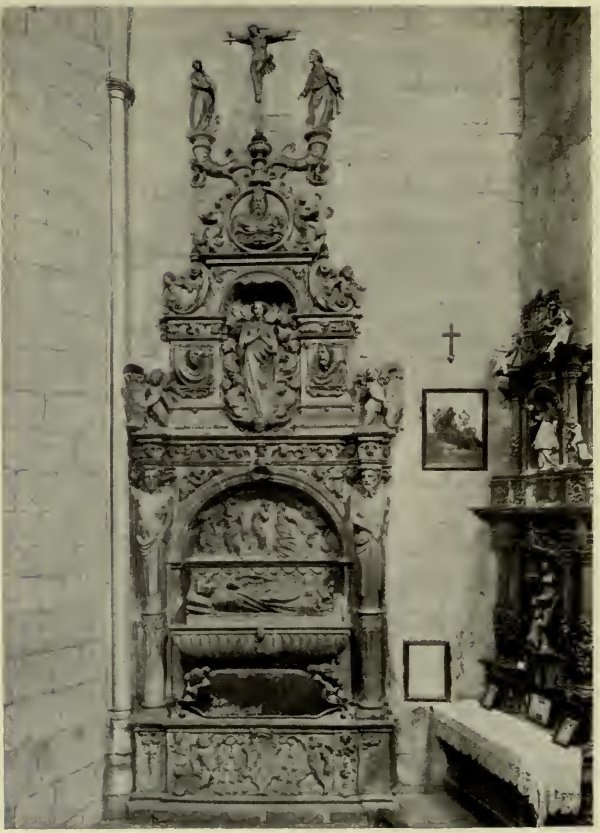
Relieve del trasaltar — Relief derrière l'autel

Relievo behind the altar



Relieve del trasaltar — Relief derrière l'autel

Relievo behind the altar



Sepulcro del Abad
de S. Quirse

Tombeau de l'Abbé
de Saint-Quirse

Abbot S. Quirse's Sepulchre



Sepulcro del arcediano Villegas

Tombeau de l'archidiâcre Villegas

Archdeacon Villega's Sepulchre



Fachada de los Apóstoles — Façade des Apôtres

The Apostle's façade



Puerta de los Apóstoles

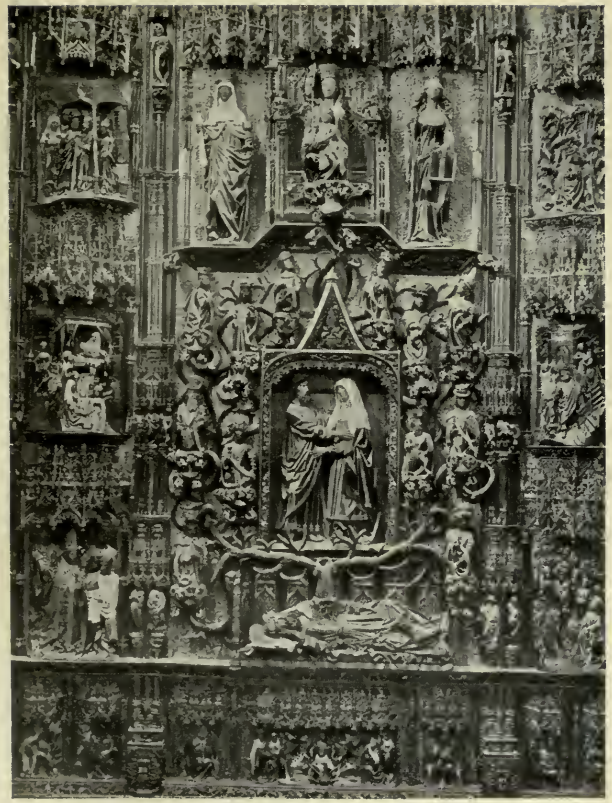
Porte des Apôtres

The Apostle's Gate



Escalera de la puerta de los Apóstoles — Escalier de la porte des Apôtres

Staircase from the Apostle's Gate



Capilla de Santa Ana. Retablo. Chapelle de Sainte-Anne. Rétable
Reredos of Saint Ana's Chapel



Puerta de la Pellejería — Porte de la «Pellejería» — Porch of the «Pellejería»

UNIVERSITY OF CALIFORNIA
SANTA BARBARA COLLEGE LIBRARY

ART IN SPAIN

POPULAR EDITIONS

The desire to make the Art treasures of our country more widely known, has induced us to publish this Popular Library of National Art, at a price which places it within reach of everyone.

The multiplicity and importance of these Art treasures is such, that we have considered it a duty, to make known to those who ignore it, that our country is one large Museum, so rich and varied in its contents, that those who dedicate themselves to its study, will be richly recompensed.

In proof of this assertion, we have commenced the publication of this series of small volumes which, will contain, together with a brief descriptive letterpress, a large number of illustrations, reproducing the most important works of painters and sculptors of universal fame, ancient buildings, and all that may be seen in Spanish Museums, illustrative of our inheritance of National industrial Arts.

If these volumes find their way into the homes of lovers of Art, and into the National schools, we shall feel that we have, in a small way, contributed towards the increase of Artistic education in our country.

Volumes published:

1. THE CATHEDRAL OF BURGOS.

In preparation:

GUADALAJARA-ALCALÁ DE HENARES.
THE HOUSE OF EL GRECO.
THE ROYAL PALACE, MADRID.
VELAZQUEZ IN THE PRADO MUSEUM.
THE MONASTERY OF GUADALUPE.
SEVILLE.
THE MONASTERY OF POBLET.
THE ALHAMBRA.
THE MONASTERY OF ST. LAWRENCE. THE ESCORIAL.
EL GRECO.

Reproduced, Engraved and
Printed by Thomas
Barcelona



University of California
SOUTHERN REGIONAL LIBRARY FACILITY
405 Hilgard Avenue, Los Angeles, CA 90024-1388
Return this material to the library
from which it was borrowed.

GAYLA
MAPLE
Manufactured by
GAYLORD BROS. Inc.
Syracuse, N.Y.
Stockton, Calif.



Univ
Sc